Sir Walter Raleigh’s New World:
An Annotated Bibliography from 1987 to the present

by

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Introduction

The aim of this bibliography is to present all of Sir Walter Raleigh’s secondary sources related to the New World. I have attempted to list books and articles by using online databases such as Modern Language Association International Bibliography, EBSCOhost, and ProQuest from 1987 to the present since Christopher M. Armitage’s Sir Walter Ralegh, an annotated bibliography (1987) already covered two thousand items that had been published between 1576 and 1986.

The bibliography has not been marked off into definite sections, because only secondary sources, especially recent criticism, are listed. Thus, items are simply arranged in chronological order so that readers can follow more easily the development of debates in the field of the current critical history on Raleigh.

The main issue is how to select the material relevant to 'New World'. The term 'New World' is used in the symbolic sense. It
includes not only practical "new islands" which came to be known as America, but also imaginary lands which were inherited from European mythical tradition. While Sir Walter Raleigh is well known as the English military and naval commander and explorer of the New World, he wrote down a large number of notes such as letters, political writings, and poems which are useful as background for understanding his vision of the New World as an imaginary land. These items are also listed in this bibliography.

The focus of this bibliography is on criticism which explores theory, ideology and culture through taking a New World-centered perspective. This view of Raleigh’s representation of colonial America is quite recent as such a view goes, and is connected to current trends in Renaissance studies. It has been strongly influenced by Stephen Greenblatt's early book, *Sir Walter Ralegh: The Renaissance Man and His roles* (1973). The most significant study of Raleigh in the last thirty years, this book inaugurated the body of work culminating in Renaissance Self-Fashioning and can also be said to represent beginnings of the new historicism. As Stephen Greenblatt argues, Walter Raleigh's *Discoverie* has become something of an icon of the "New Historicist" mode of literary analysis. Some scholars, such as Mary C. Fuller and Louis Montrose, notably those whose writings appeared in the journal *Representation* and were reprinted in Greenblatt's *New World Encounters* (1993), have valuably challenged notions of Euro-American contact. Fuller
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seeks to explain Raleigh's image of Guiana as a woman and a woman presented as a sexual object through his figurative language in *Discoverie*. Montrose examines allegorical personification of America as a female nude through the relationship between Sir Walter Ralegh and Queen Elizabeth. These scholars analyze a connection between Ralegh’s perception of the Virgin Land in sexual metaphors and Elizabeth’s presence as the Virgin queene. At the same time, other scholars touch on the debate over the meaning of "Imperialism" in the Elizabethan era. The representation of the Virgin queene in colonial discourse functions provokes integrity of the English realm. This tendency leads us to expect a change in the current critical history of Ralegh’s New World paralleled to movement of colonial America as representation of gender.
List of Abbreviations

Discoverie: The Discoverie of the large, rich, and Bewtiful Empyre of Guiana

The History: The History of the World

The Nymph: The Nymph’s Reply to the Shepherd

The Ocean to Cynnthia: The 11th and last booke of the Ocean to Cynnthia

DAI: Dissertation Abstracts International

SEDERI: Actas del I congreso nacional de la Sociedad Española de Estudios Renacentistas Ingleses

NAQ: Notes and Queries

ELH: A Journal of English Literary History
Secondary Sources

1987

Investigates Renaissance literary expressions of friendship applied to social and political issues. Although friendship was treated as a private relationship between two people of the same sex in Renaissance literature, Gentrup states that friendship had public, social and political meanings. Raleigh's works are analyzed as the references to friendship in courtesy literature such as the issues of flattery, patronage, and the character of a good "governor" or courtier. [DAI 48 (1987): 654A]

Analyzes Raleigh's minor prose works, Notes on the Navy. The works reveals changes in Raleigh's personal and public life, his self-image, and the historical circumstances. The modifications of the original Elizabethan version show that
despite imprisonment he kept up with naval and military development. The new, broader vision of the Islands Voyages exemplifies his attempts to be re-fashioned, re-established on past glory.

Analyzes the symbolism of language and desire in the poem ‘The Ocean to Cynthia,’ by Sir Walter Raleigh. The desire and the inadequacy of language is one of broad cultural importance in late Elizabethan and Jacobean society. Raleigh’s desire for Elizabeth’s love is both a sexual desire and a desire for the power. Although his rhetoric so closely associates the two, the loss of a desired woman was lead to his failure of language.

1988

Shows the contribution of travel literature to the modern novel. Raleigh described New World as the image of paradise. At that same time, Raleigh’s rhetoric such as comparisons,
analogy, simile, and metaphor in his text expressed it as propaganda of British imperialism and commerce. It has also indicated conjunction between fact and fiction in travel writing.


dwell on its temporary nature. The Nymph, in Raleigh’s poem, suspects shepherd’s love will not endure.

States that the basic historical source for Anne Bradstreet in the composition of “The Grecian Monarchy” is Sir Walter Raleigh’s The History of the World (1614). The portrait of Alexander in Raleigh’s The History reflects his basic religious and moral assumptions. This view is based on a belief in an all-pervading scheme of divine justice operating in the universe.

Traces Raleigh's secret marriage to Elizabeth Throckmorton and his subsequent imprisonment in the Tower by the jealous Elizabeth from Spenser's point of view. Raleigh represented the courtier who wrote Petrarchan poems while hoping and fearing to serve the Virgin Queene. Raleigh's predicament is an extreme example of the Court's systemic problem. The Faerie Queene's feminine type enables the transformation of
others through her own transformation from a maiden into a woman. [DAI 50 (1989): 151A]

1989

Comment on Raleigh’s annotated bibliographies: the work of C.M. Armitage. Hunter states that Armitage’s *Sir Walter Raleigh: An Annotated Bibliography* is hardly satisfactory annotated bibliography because of the way in which it does not carry on enough down the evaluative road that an annotated bibliography ought to be. Raleigh’s items, figures, and locations are associated with his colonization efforts in the New World, and his literary works.

Explores the ways in which an ancient Celtic motif serves as an important metaphor in the poetry of Seamus Heaney. In Heaney's revitalization of this motif, the relationship of male lover to female goddess serves as prototype for the
humble, deferential behavior. "Ocean's Love to Ireland" depicts effects of the English plantation in Ireland in graphic terms: the rape of Gaelic Munster by such Elizabethan imperialists as Sir Walter Raleigh. [DAI 50 (1990): 3942A]

A key essay on Queen's representation as political factor. The Armanda victory was celebrated as the defense of the Queen's body against violation by the hated Spanish king. Elizabeth manipulates this symbolism of Queen's body successfully throughout her reign to claim her femininity as a source of power. Raleigh shows himself as Elizabeth's courtier in an elaborate costume encrusted with pearls which are the Queen's sign of virginity.

States that Spenser hints at the Dove’s theological significance in his *The Faerie Queene*. Since in the Dove episode, Spenser relies on the tradition to figure himself in his role as national poet: he is an agent of God’s grace in the Elizabethan power structure. The relation between Timias and the Dove identify the episode as an allegory of a providential friendship between Raleigh and Spenser. Raleigh would have been alert to Spenser’s vocational symbolism.

Examines the shipboard existence of the common Elizabethan mariners who sailed and often died on the Queen’s warship.
The reign of Queen Elizabeth I is often seen as one of the “golden ages” of English naval history. The battles with the Spanish Armada and the careers of Francis Drake, Martin Frobisher, Walter Raleigh evoke images of patriotic battles and adventures on the high seas. Raleigh often exploits the conception of anti-Spanish in his works. [MAI 33 (1995): 1711A]

Use the concept of 'Plainness' which claim to speak the plain truth in texts, and analyzes some texts of Renaissance. Raleigh writes his travel writing as plain truth not only to persuade an audience, but also to grant his privilege. To speak plain truth is to make public acknowledge, and to use the rhetoric. [DAI 51 (1991): 3082A]

Arguments that Raleigh appears with significant frequency in Spenser's poetry. Spenser characterizes Raleigh as patron, explorer, great courtier, and lover of Queen. Raleigh's ambiguous figure in Spenser's poetry means to Spenser's influence of both good and ill poetry by moving to Ireland. Oram examines allegory of Raleigh in Spenser's The Faerie Queene.

An essay on Raleigh's Guiana voyage. In his Discoverie Raleigh speaks of "a nation of inhumane Canibals" who has been people-eaters but he never says that they ate anybody.
Raleigh seeks for the heroic enterprise of City building in the New World to publicize. Garden of Eden in his *The History* is no doubt a reflection of his horticultural bent.

[17] Suárez, Socorro. “Dialectical Tension in Sir Walter Raleigh's Life and Work.” *SEDERI/Proceedings of the National Conference of the Spanish Society for English Renaissance Studies*. Ed. Javier Sánchez. Saragossa: Sociedad Española de Estudios Renacentistas Ingleces, 1990. 45-53. States that Raleigh’s poem, “Fain would I”, has three points of articulation “I”, “you”, and “not”: “I” stands for Sir Walter Raleigh, “you” for the Queen and “not” exemplifies the contradictory relationship of two people. A large number of his role such as husband, soldier, and explorer cause him to restlessness of a Renaissance spirit. Furthermore, queen’s power over him also rested on a contradiction which desires to her attachment to him, prevented the man from fulfilling his dreams.

1991

of *The Ocean to Cynthia*. Brooks-Davies states that the numbering reveals intention and effect in the poem. This poem written by imagining himself as the inhabitant of a Hadean landscape is associated with landscape of the New World.


Explore Raleigh's inwardness from his figurative language in *Discoverie*. The *Discoverie* is a text, and Raleigh's expedition is literally a search for the referent since he had never been to Guiana. Raleigh image Guiana as a woman, and a woman presented as a sexual object. This personification of Guiana as a virgin deflower queen shows at the symbolic level.


An article on the naming of Raleigh's "*The Ocean to Cynthia*." The cruel lady, "Cynthia" in this poem is Queen Elizabeth, which gives the poem an added political dimension. Naming establishes a hierarchical relationship, the moon above, the ocean below, and an elevation of both; the queen as godness and her favorite as the embodiment of her realm's maritime power.


Examines both the nature of Justus Lipsius' achievement and the reception of his teachings in late Elizabethan and early Stuart England. When Raleigh seeks to answer the question of political loyalty and participation, he adapts Lipsius' teachings to the English political context. Neostoicism characterize Lipsius' main feature. [DAI 53 (1993): 3646A]


A key essay on gendered representation of the New World in Europe. Montrose examines allegorical personification of America as female nude through relationship between Sir Walter Raleigh and Queen Elizabeth. The Colonization of New World in Raleigh’s text symbolizes Queen’s masculine and virginity, and invincibility of Great Britain against Spain at that time.


An essay on the relationship between poet and patron in Spenser's works. Owens analyzes the dedicatory sonnets of the 1590 The Faerie Queene to argue that Spenser maintains
critical distance from the court. Spenser points to both the devastating effects upon Raleigh of the figurative courting of Elizabeth and the possible ill effects upon the body politic. Raleigh's patronage of Faerie Queene promotes the mirroring of Elizabeth as Belphoebe. [DAI 54 (1993): 941A]


An article on style in the poems of Greville, Herbert, and Donne. This style is one that differs greatly from poet to poet, but which is in its essentials similar. Raleigh perfected the best features of the plain and sweet styles of the sixteenth century. Their greatest subject of poet is relationship of the human being to the infinite, specifically the relationship of the human soul to God. [DAI 53 (1993): 3541A]


An article of critical history of Sir Walter Ralegh’s poem, the 11th: and last booke of The Ocean to Cynnthia. Beer argues
that there is a hidden message in this poem: Raleigh offers the queen in the metaphor of praise. It shows Raleigh’s complex position as courtier poet in this era. This poem is recognized as the direct link between Elizabeth and Raleigh’s poetry.

[28] Cunningham, Karen. “'A Spanish Heart in an English Body': The Raleigh Treason Trial and the Poetics of Proof.” Journal of Medieval and Renaissance Studies 22.3 (1992): 327-51. Looks at two overlapping subjects about Raleigh: legal history, particularly constructions of proof under early modern laws of treason; and specific social and political conditions that impinge on a trial. Raleigh attempts to pull from his tainted “Spanish” heart, re-presents its Englishness, and desires to search for some Cosmographical descriptions of the Indies.

objectivity, describing the risks and requirements. The two men illustrates the image of America such as a nightmarish image of the violent rape of the virgin, and explicit articulation of the English land-as-woman metaphor that reinforced their desire to conquer the new world.


[31] Gim, Lisa. "Representing Regina: Literary Representations of Queen Elizabeth I by Women Writers of the Sixteenth and Seventeenth Centuries." Diss. Brown U, 1992. Examines the complex role of Queen Elizabeth I concerning gender, power, and representations of the feminine. Male writers such as Raleigh presented her as virgin, goddess, mother, or potential bride depicting her as erotic, or else
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as an exceptional woman. By contrast, female writers avoid re-encoding the queen as woman in the bodily or sexual sense. Such representations reveal that the queen significantly affected constructions of their identities as writers and women. [DAI 53 (1993): 3918A]

[32] Miller, Shannon Michelle. “The Raleigh Enterprise and the New World.” Diss. U of California, 1992. Examines the intersection between Raleigh’s patronage and establishment of an English in the New World. English patronage system is re-fashioned through contact with the New World -- Newfoundland, Virginia, Guiana, and Ireland. Edmund Spenser’s The Faerie Queene also illustrates a discourse of new world as well as Raleigh challenges the imagery of the Queen’s cult of virginity through the materials supporting the Guiana enterprise. The entire process of new world “discovery” becomes a discovery the other makes of the self. [DAI 52 (1992): 3941A]

A key article on the relation between Raleigh and New World. Read analyzes the word *empire* used in the Raleigh’s *Discoverie*. Whenever Raleigh employs the word, he refers not to English empire, but to empire of Guiana which is last incarnation of the Inca Empire in South America. Raleigh’s *Discoverie* presents a question of imperialism in the Renaissance, and helps to seek to diagram the “Elizabethan model of empire.”


Exemplifies Sir Walter Raleigh’s poem written before his execution. The poem implies his political attitudes; beneath its surface lies an antagonism toward James I and his advisers. There are some references written about the New World within the poem.


Highlights Raleigh’s brilliant career as recorded in the bibliography. Coote states that Raleigh shapes a variety of
roles to act on 'this stage-play world'. Chapter 2 explores his source of intelligence. Raleigh is inspired by John Dee's thought which admires Elizabeth as the Virgin Queen, and Humphrey Gilbert's ambition which plans for American colonization.


by Raleigh, a life of Queen Elizabeth, and to a letter Raleigh received from Spenser. The father in this story is sober and virtuous: there is none of the arrogance for which Raleigh was noted.


Analyzees Raleigh’s The History of the World, published in 1614, as literary text. Although this book had been read as evidence of patronage relationship between Raleigh who is confined in a tower and Prince Henry, Beer states that this book should be read as Raleigh’s political strategy to establish his validity. His encyclopedic knowledge was based on Greek history, the triumph of Philip of Macedonia, and authority of Bible.


An article on relations between Raleigh and The second Earl of Essex. Raleigh wrote a letter to the Queen's chief minister, Sir Robert Cecil, urging that Essex be destroyed.
Most modern historians argue or imply that Raleigh wanted Essex killed. Although Raleigh was depicted as a figure of tragedy, he exercised power over his enemy in the court.


1995

an object of conquest in the New World. Explores such as Raleigh use Edenic imagery to describe the New World and their images of pastoral coexist with images of georgic labour and imperialism. [DAI 56 (1995): 1787A]


Demonstrates that Edmund Spenser developed his allegorical method in response to the standardization of theological texts and doctrine within a print culture. Spenser uses the two major genres of his work--pastoral eclogue and editorial gloss--to recreate the cultural dialogue about theological authority. Spenser lays out in his Letter to Raleigh, and carries out in his The Faerie Queene, relies on the capabilities of allegory, romance, saints' life. [DAI 56 (1996): 3591A]


An important essay of travel writing on the New World. Fuller analyzes the engagement of printing press with American discovery by picking up English voyagers. Raleigh claimed
that the truth about the voyage to Guiana could be read in his suffering (weary body, exhausted estate). His writing represents Elizabethan England in metaphor of expansion, dispersion, and masculine.

[44] Heron, Maureen Michelle. “(In)vested interests: The economy of authorship in Columbus’ “Diario” and Raleigh’s “Discoverie”.” Diss. Yale U, 1995. Studies parallel texts in early colonial America: Columbus’s Diario (1492-3) and Raleigh’s Discoverie. Two texts develop each rhetorical strategy without detaching from their specific historical contexts. Raleigh attempts to redeem royal favour by constructing his identity as an explorer, and by inserting himself into a continuum of unsuccessful Spanish seekers after Guina. [DAI 56 (1995): 2668A]

[45] Santowski, Britta. "Transgressing Terms of Gender in "The Faerie Queene": Britomart, Radigund and Artegall." MA thesis. Memorial U of Newfoundland, 1995. States that the male-inscribed feminine-ideal can only be presented to the reader by writing the man into woman. To be “ideal” means to cease to exist as woman. The only good Woman as scripted in Edmand Spenser’s The Faerie Queene, is an absent woman. It is also depicted in the letter of Spenser
to Raleigh. The adventures of allegorical hero needs the ideal woman. [MAI 35 (1997): 416A]


1996

[47] Bajetta, Carlo M. “Ralegh's Early Poetry and Its Metrical Context.” *Studies in Philology* 93.4 (1996): 390-411. An essay on relationship between Raleigh's Poetry Style and Gascoigne's style. Bajetta argues that Raleigh's prosody was deeply influenced by it circulated in the Inns of Court which he might have tried to imitate even in terms of punctuation. Raleigh found himself competing with new models to remain in the queen's special favor. Bajetta actually compares
several printed editions and manuscripts of works by Gascoigne and his coterie.


An article on the problems of Raleigh’s authorship. Bajetta introduces unknown Raleigh’s texts which are unnumbered, modern binding, original spelling. The text of *The Lie* preserved in this manuscript is the only unknown copy made during Raleigh’s lifetime. The second extract from the Raleigh canon printed here for the first time is another copy of a poem, *The Excuse*.


Examines Sir Walter Raleigh’s revision of Edmund Spenser's book of *The Faerie Queen*. Raleigh’s perspective on literary theft was conditioned not only phrasing, construction, and plot but also Renaissance theories of imitation. Spenser allegorized Raleigh as a victorious soldier “Timias” in his poem since Raleigh provided Spenser with access to Queen Elizabeth between 1589 and 1590.

Analyzes Raleigh’s speech not only through the content of the speech itself, or through the consideration of related texts, but also through the responses of both the state and the public. Beer attempted to find a public voice, and reveal a weakness in Jacobean statecraft.


Examines parallel relationship between Raleigh and Timid Timias which appears in Spenser’s book of *The Faerie Queen*. Craig examines the allegory by exploring the word of "submission" which is integral elements of the personal, religious, and political spheres of the Elizabethan world. Submission is necessitated by class, gender, or colonization.


States that Raleigh describes his role as that of tragic hero
and seeks the consolation of a theory of success and failure. He seeks to disprove by blaming everyone else for the failure of his Guiana expedition in his *Apology* of 1618: the King, the Spaniards, his own colleagues. This extraordinary exception of himself from his own recognition of human conduct and responsibility is characteristic of the man who could write the magnificent final paragraphs of *The History of the World*.


An essay on English perception of Elizabethan Ireland. Hadfield argues that the formation of a colonial identity cannot be separated from the development of a specific national identity and the representation of Ireland is appeared as an exotic territory. Raleigh in his account of his voyage to Guiana (1596) advocates humane treatment of the natives to win them over from Spanish control. According to Raleigh, the Spanish treated the Indians with the utmost cruelty.

[54] Hamlin, William M. “Imagined Apotheoses: Drake, Harriot, and

Examines image of the New World in three early modern travel narratives and colonial accounts: of Sir Francis Drake, of Thomas Hariot, and of Sir Walter Raleigh. Raleigh relies on myth model regarding America Indian as “savage”, and creates an image of Queen Elizabeth as demigoddess.


States that The New World Raleigh wrote as the source of evil is reminded of the myth of syphilis. In 1596 both Edmund Spenser and Raleigh follow the Spanish who had been haunted by what might lie south of the West Indies, the ‘southern mysteries’, and who had heard of female warriors in the region. Spenser and Raleigh were happy to relocate them in Guiana.


Looks Raleigh's *Discoverie* from any current anthropological
point of view. Heinen's analysis is indebted to Neil Whitehead's idiosyncratic reading which exploits metaphor for hostile relation between different Amerindian groups. Raleigh's report presents first the realistic version from the Spanish expedition.

A brief article on Raleigh’s writing, Punic Wars, part of The History of the World. Although traditional view of the Punic Wars was interpreted as a battle between Rome and Carthage, it is treated as the analogy to Spain on the contemporary. Raleigh’s treatment of the first Punic Wars contains pointed reference to naval strategy.

States that the reports about voyages to the New World contribute something to the production of Shakespeare’s The Tempest in 1611. It is precisely the allusions to the New World, tacit or overt, that make The Tempest unique. Raleigh could persuade himself in Guiana to credit reports of
headless men such as Mandeville had described.


1997

[60] Beer, Anna R. *Sir Walter Ralegh and His Readers in the Seventeenth Century: Speaking to the People*. New York: St. Martin’s, 1997. Analyzes Raleigh’s political writing written from prison. Although these materials hadn’t been focused on, Beer suggests their significance to illuminate the political culture of the seventeenth century. The publication of his account of voyage carries a new significance of economics
of colonialism: Raleigh’s attempt to raise substantial sums by publishing in print was not successful.

Presents a response to Suzanne Gearhart’s essay on the celebration of sadomasochism as the source of political progress or psychological liberation. In 1618 King James decided to execute Raleigh in order to appease the Spanish ambassador and rid himself of an annoyance against Raleigh. Greenblatt states that the sight of the ax falling on the victim’s neck might be sexual pleasure for crowds in the venue for public executions.

Traces writings of the myth of Guiana chronologically. Raleigh wrote the account of the Orinoco as Eden, and depicted the image of the South American heartland as a Virgin. The image was ambiguous, for it implied both virginity and readiness for violation, and both the interior and its habitants.

Analyzes English and Spanish narratives of the "discovery" and colonization of America. Mackenthun states that colonial texts are involved in rhetoric of justification of possession of America. The sexual metaphor of Virginia body through Raleigh's symbolic act of penetration means to change of moral standards in British. His source of information is based on the myth of El Dolado. That is, his *Discoverie* is outcome of numerous materials.


Examines the allegorical representation of Raleigh in Spenser's book VI of *The Faerie Queene*. Spenser emphasizes Raleigh's role not only as an associate in the colonization of Ireland, but as a focus for the problem of court and culture in England. Spenser continues to fashion Raleigh as "a gentleman or noble person in vertuous and gentle discipline." in his book.

West, William N. "Gold on Credit: Martin Frobisher's and Walter

Looks credibility of Raleigh's account of voyage from existence of gold. Narrative of the New World seeks credit. Raleigh tries to find a way to turn his narrative into credit, and to bring evidence of the gold back. Language is a tool of persuasion. The solutions link conceptions of both language and money—or gold. There is no gap between word and thing or description and event.

[66] Whitehead, Neil L. “Monstrosity and Marvel: Symbolic Convergence and Mimetic Elaboration in Trans-Cultural Representation: An Anthropological Reading of Raleigh's Discoverie ...” *Studies in Travel Writing* 1 (1997): 72-95. A key essay on analysis of Raleigh's Discoverie. Whitehead examines unreliability of Raleigh's description such as the presence of 'Indian' gold from an anthropological viewpoint, and made a positive evaluation of his description. The cannibal trope in both native and European usages is key to any interpretation of the discovery of eaters of men, and then relate this understanding to some of the noted features of Raleigh's text.

Examines the relationship between the production of a regional space in a world economy, the Orinoco River region of Venezuela, and the production of cultural knowledge about that space through narrative. In Chapter One, Belton looks at the influence of the narratives of early New World explores, including Christopher Columbus and Sir Walter Raleigh. Orinoco region forms the place of cultural image called topos. [DAI 59 (1999): 3999A]


An Essay on George Garrett’s novel, Death of the Fox (1971), in which Raleigh appears as a figure of the last Elizabethan. Dillard examines Garrett’s description task: the way that historical novels, plays or the writing of history itself can be literature is to imagine his or her characters. In the novel, Raleigh imagines the future after his death which is symbolized as the imitation of Christ.
Examine Sir Walter Raleigh’s “The Ocean to Scinthia.” Farley states that the “linguistics” of subjectivity which is set in the writings of Bakhtin, Derrida, and Kristeva is intertwined with the “historicisms” of subjects which is exemplified in the work of Foucault, Giddens, and Greenblatt. Such subjectivity is represented in Raleigh’s text. [DAI 60 (1999): 432A]

Presents information on the expeditions experienced by Sir Walter Raleigh. Although Raleigh looks for lost worlds and El Dorado, there was no ‘great and golden city’, evidence of the presence of the displaced Inca court which he professed to locate there. An old explorer’s dream—stumbling on a lost civilization in the ‘jungle’ has endured into the present century.

Explores changes of images which Raleigh used to present
himself. Role-playing was central to an ambitious man like Raleigh since self-presentation is often an important component of success in this era. Two images of Raleigh established. One was imperialist thorough the reprint of his *Discovery*. The other was familialist which has belief in the importance of family life, in blood ties, and in the relationship between the individual and the national family.


Places Raleigh’s poetry on the famous lines of Marlowe to Shakespeare, Donne and anonymous author who could not have been aware of this vigorous line. Shakespeare’s *The Merry Wives of Windsor* echoed *The Tempest*: an allegory of the New World within the framework of the pastoral tradition. Raleigh’s poem “The Nymph’s Reply to the Shepherd” also adheres to pastoral tradition.

Investigate the literary representation and historical reality of England's technological and capitalist involvement in such diverse regions as Venezuela, Columbia, Panama, Mexico, and Brazil. Raleigh's search for El Dorado exposes and emblematizes the mythical impulses driving economic activities. [DAI 59 (1999): 3468A]

[74] Sanders, Laura Emily. "Between quest and conquest: Elizabethan romances of Ireland and the New World." Diss. U of Southern California, 1998. Addresses a variety of texts informed by chivalric romance and colonial failure. Sanders uses a key word: "colonizing courtier," a man who embodies both the military aggression to conquer foreign lands and the inborn grace to charm the natives into acquiescence. In chapter three, Raleigh disregards geographical borders established by Spain to portray his voyage to Guiana as a romantic quest to save natives. [DAI 60 (1999): 435A]

of the female body was a common device in early modern texts. The trope in the image of a female represents to virginal body modeled on the biblical enclosed garden. Raleigh uses the strategies to prove his Queen’s loyalty, like his refraining from touching native women, from raping the virgin country, and from taking some of gold.

1999

An edition of the letters of Sir Walter Raleigh. The letters have been taken from the original manuscripts and have been newly dated and textually corrected. No less than 44 of the surviving Raleigh letters are concentrated with his two voyages to that part of South America centered on the lower Orinoco river-basin known as Guiana. Raleigh described that he won the friendship of the native ruler in a letter.

Deals with Victorian through Modern works which dwell on the careers of three famous Elizabethan adventuring heroes, Sir Francis Drake, Sir Walter Raleigh, and Sir Richard
Grenville. The life of Raleigh involves in several late nineteenth-century novels. Coates discusses the meaning of 'Imperialism' in 1899, and examines England's imperial prospects getting to the colonial. [DAI 60 (2000): 3663A]


Examines Raleigh’s texts on his trial. A large number of the biographical portraits of Raleigh written in the seventeenth century were the product of the court drama, and the picture of Raleigh as a victim of the Stuart regime. The trial was Raleigh’s biggest performance. His word and sense of theatre were his only defense.


Examines representation of Amerindians in early modern English travel narratives, colonial instructions, sermons, propaganda, letters, diaries, plays, and poems. DePasquale is concerned with three key moments in England's earliest efforts to colonize North America: Frobisher's expeditions
to the modern Canadian Arctic; Raleigh's voyages to modern Carolina's Outer Banks; and early years of England's colony at Jamestown. [DAI 61 (2000): 195A]

Identifies for the first time French and Italian sources for Sir Walter Raleigh’s poem 'Farewell False Love'. His poem is indebted to Philippe Desportes’s poem. Since Raleigh’s sequence of images in his poetry is used in source of French and Italian, his Image of New World is inspired by their sources as well.

Demonstrates the continuity of the self-imaging of the British or English. Kono argues that widespread belief in a British national character is the result of the wide circulation of images purporting to depict its traits. Although author's motives for designedly portraying the national character have quite personal, they are primarily
ideological. The images are examined by Raleigh's text. [DAI 60 (1999): 433A]

2000

States that Raleigh and the European entry into the New World was a very erotic story. There were some language of sex and desire in English writings about America. At the same time, Raleigh hoped the English restraint would stand in contrast to the Spanish. Chastity was a diplomatic calculation and it was a nice thing to stress in a report that a virgin queen could read.

Refers to the narrative of war contained within Raleigh's *The History of the World*. Centerwall examines Ben Jonson's contribution to *The History* by comparing Polybius's account with Jonson, and by examining the validity of quoting from the English translation of Abraham Ortelius' geography of
the world, *Theatrum Orbis Terrarum* (1606).

[84] Johnson, Paul. “Are these the real reasons why Sir Walter Ralegh is to be removed from the pedestal?” *The Spectator* Nov 25 2000 vol.285 Iss 8990

Traces Raleigh’s career in the court through the relationship with James I. Raleigh is one of the first imperialist, a friend of Dr John Dee, who coined the term ‘the British Empire’. Johnson states that the reasons why Raleigh imprisoned in the Tower are not only at the request of the Spanish, but also unfit for homosexuality in the Cabinet and in all the centers of power in Britain.


A key essay on the ideology of otherness, the discourse of Western colonialism, and its manipulation of sexuality. Kim states that the myth of the female body is projected into and served for the colonial project, and then the potential of virginity lay not only in civilization but in the promise of infinite bounty within a hegemonic order. Raleigh’s representational strategies of the trope serves to ingratiate oneself with the queen and to formulate ‘the

Looks at the representation of the Virgin Queen. Hamana focuses on colonial discourse on Virginia used by the men sent mainly by Raleigh. The trope of a virgin land evoked in masculine colonial discourse which assumed female sexuality as the object of male desire. After the Queen’s
death, Virginian natives fell victim to the English desire for conquest under James I. The sovereign’s turning male means that Virginia was “raped”.

[88] Hedley, Jane. “Motives for Metaphor in Gascoigne’s and Ralegh’s Poems.” Approaches to Teaching Shorter Elizabethan Poetry. Ed. Patrick Cheney. New York: Modern Language Association of America, 2000: 184-89. Compares poetic device of George Gascoigne with of Raleigh in teaching students these poems. Metaphor in their poem had been developed to their social or political purposes. Raleigh’ The Ocean to Cynnthia circulated at a court as a desperate poem because of having implied Raleigh’s secret marriage without the queen’s permission. For publication of poem, the poem’s author tried to suit queen’s favor.

Murphy, Peter Gregory. "Ethnopolitical Representation of Indigenous Peoples: Comparative Perspectives of the Americas." Diss. U of Arkansas, 2000. Investigates trends in the literary representations of American Indians function in an ethnopolitical context. Murphy examines the ambivalence of the era in its romantic and realistic portrayals of the indigenous, and considers both native and author can be interpreted as negotiated social entities. Narratives of Raleigh reveal cultural and political interests of initial encounters between European and native. [DAI 61 (2001): 3551A]

Schülting, Sabine. "Travellers’ tales: Narrativity in Early Modern Travelogues." Ed. Bernhard Reitz and Sigrid Rieuwertz. Anglistentag 1999 Mainz: Proceedings. Trier: Wissenschaftlicher, 2000. 429-38. Seeks to the interconnection between narrativity, the European traveller's self assertion and the narrative construction of colonial others. Narrativity is the basis of early modern travel writing. Travel writers had to bring a 'new world' to life and, had to convince their readers that this world is real. Although Raleigh found neither the city of Manoa nor the mythical El Dorado, he succeeds in 'entering' Manoa and in presenting El Dorado to his readers
and, to the queen.


Employ the concept of 'mental mapping' which implies a relation of space and of time in English of the seventeenth-century. Raleigh uses this metaphor of mapping which offers the senses of cartography itself, its languages, figurations and possibilities, a learned power by another name.


A brief article about a poem of William Cavendish, the Duke of Newcastle, ‘To the Lady Newcastle, On Her Booke of Pems’. Cavendish addresses his wife as trope in his poem, allies himself to the Elizabethan era, and compliments Raleigh’s poetic gifts. Cavendish uses Raleigh’s work as a method of self-promotion. Raleigh came to represent the pinnacle of Elizabethan masculinity.
Examines some of the relationships between technology and selfhood in Renaissance literature. Cohen focuses on military technologies, information technologies, and navigation technologies that led to European contact with the peoples living in the "new islands" which came to be known as America. Raleigh's Discoverie reveals that many changes ushered by three technological revolutions were the flourishing of one variety of subjectivity. [DAI 62 (2002): 2411A]

[95] Dees, Jeromes S. “Colin Clout and the Shepherd of the Ocean.”
Examines intertextual relations between Spenser's Colin Clouts Come Home Againe and Raleigh's The Ocean to Cynnthia. Dees speculates that Spenser’s poem refers to Raleigh’s poem, that Raleigh’s in turn engages Spenser’s, and that both should be read as embodying each other. The two poems handle the Neoplatonic idea of love.
An essay on the relation between Spenser and Raleigh. Spenser and Raleigh are teasing each other in their poems of ironic tone. Spenser engages Raleigh in intellectual play, as Raleigh engages Spenser in his two commendatory verses. As common factor, these men always absolutely commit to imperial.

Investigates the fundamental means of pastoral allegory in Renaissance, and outlines history of critique of Renaissance pastoral. Raleigh’s poetry—“The Nymph’s Reply to the Shepherd” is treated as a passive and pure pastoral text. On the other hand, his text is the opposing factor that posits the antipastoral.

Considers the English painter John White's watercolors at their original moment of production in 1585. Gaudio points
out two basic questions of American visual culture: about the visual practices involved in the production of New World knowledge; about the ways in which America entered into Western consciousness. White under the patronage of Raleigh serves as the visual prototype of the North American Indian.


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proposes a solution to an Elizabethan textual enigma. The work which some exotic creatures appear on is often quoted from Raleigh who seeks idea of voyage of New World.


A brief article on relation between Raleigh and Spenser. Spenser not only praises Raleigh, but also criticizes against him in poetry to independent of Raleigh’s patron. *The Faerie Queene* is a poem praising Elizabeth. Oram states that Raleigh should have written *The Faerie Queene* or a similar poem of praise for Queen Elizabeth until Spenser does so.


Proposes three views on Raleigh and Spenser argued by Jerome Dees, Wayne Erickson, and William Oram. Three writers explore the similarities and difference of poems of both Raleigh and Spenser. In common, both poets commend each other in their poems because their audience and their subject are
their Queen Elizabeth. Her essence might be inexpressible and her satisfaction uncertain of attainment; nevertheless, her inspiration guaranteed good faith on the poets’ part.

An essay of medieval and early modern maps in England in the fifteenth, sixteenth, and seventeenth centuries. These maps provided new cartographic ways of thinking about concerns of religion, nationalism, and subject. Smith states that this geographical space provides a means of cartographic control for Sir Walter Raleigh in his exploration of Guiana. [DAI 62 (2002): 2437A]

Argues that Milton’s act of reverence in publishing Raleigh’s political and military aphorisms — *The Cabinet-Council* (1658) means not an ironic condemnation of Cromwell’s domestic policy but the justice of England’s foreign policy. Elizabethan period of modern English nationalism was an ideological antipathy to Spanish
imperialism. Raleigh’s writing of New World contributes to political factor of English.

2002

Examines the reason of educated men's such as Raleigh writing love poetry during the latter half of her reign. Raleigh represented himself as intellectual (and therefore political) failures. He took special care to mask the political power of his learned identity since his power of the intellectual threatened himself to marginalize Elizabeth's political centrality. Love poetry participants in the tense interdependent relationship between education and politics. [DAI 63 (2003): 2553A]

Traces the history of Raleigh's practice of transporting American natives to England, training them to speak English. They returned back to America, and introduced the other
natives to Anglican Christianity as interpreters. Language was an essential instrument of empire. English-trained natives played significant roles in Raleigh's imperial scheme.

2003

Reexamines traditional Biographies of Raleigh from his wife’s view. Bess Raleigh proved to be a natural player on this stage of extravagant mythmaking and covert sexual politics. The secret marriage between Raleigh and Bess cost both of them their fortunes, their freedom, and their lives. She survived personal tragedy, the ruinous global voyages launched by her husband, and the vicious plots of enemies.

Analyzes Ralph Lane's Discourse on the First Colony, which presents the chronology of Sir Walter Raleigh's first attempt to establish a colony in 1585. This report of purpose are to question the standard view of Virginia as an Edenic
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region, to explain Lane's failure to establish a colony in the region, and to paint the native people as a picture far different from Barlowe's noble savage. Moran's approach to the report is rhetorical strategy.

[109] Steggle, Matthew. "Charles Chester and Richard Hakluyt." *Studies in English Literature 1500-1900*. 43.1 (2003): 65-81. Examines two bibliographical data: Charles Chester and Richard Hakluyt. Steggle outlines two models of account of voyage: as literary artifact celebrating the rise of a nation, and as useful materials for future voyagers. Chester was famous for his verbal insults against people, and was in turn satirized by some writers, however, Raleigh took an interest in Chester.

2004

Raleigh's navigators with the latest technology. Edmund Spenser also compares his fiction's epic geography to 'fruitfullest Virginia' as a site of discovery and conquest. Raleigh's New World territory was named in Elizabeth's honor.


An essay on edition of Raleigh's poems. Rudick places the material history of Raleigh's text, and arranges them in groups determined by the kind of documents chronologically. Raleigh tries to live up to some image of him in the other departments. He isn't able to discriminate between his self-fashionings and the fashionings of him by other agencies.


A critic against Michael Rudick's edition of Raleigh's poems. Raleigh's identity as a politically oppositional figure was
developed in English culture, determining not only how his works were read, but also which works were associated with his name. "Author-centered" editing is gradually required by developing media of manuscript and print.


A brief essay on Raleigh's poem "The 11th: and last booke of the Ocean to Cynnthia". Tashma-Baum shows that this poem expresses qualities characteristic of Raleigh's writing throughout. Unease in this poetry stems from the Queen's gender, from the Elizabethan reality of male dependence upon a superior female.

2005


Examines the concept of utopia to literature surrounding the English exploration and colonization of America. Aragona
defines four broad types of utopian vision specifically applicable to the English exploration and colonization of America: Active Complex vision, Active Simple vision, Divine Patent visions, Natural Primitive visions. Raleigh generated representation of America that expressed Active Complex, Active Simple, or Divine Patent. [DAI 66 (2005): 177A]

An essay on life of the wife of Sir Walter, Lady Elizabeth Raleigh whose activities can be understood as a historian. Beer states that her application of past texts to current circumstances existed in complex interrelation with traditional male historical practice. Lady Raleigh letter to her husband shows his masculinity, his ownership of property, and his powers of persuasion.

A brief article of the study of Raleigh's poetic structure. Raleigh's quatrain titled "Moral Advice" indicates that he is atheist. Graves scrutinizes the relationship to word game as "God" backwards to spell "dog" (Works 743). The name
"Walter Raleigh" is hidden signature that comprises two nameforms—WA[L]TER missing l and Raw-lie.

Examines the literary records of two English expeditions launched to explore and settle the South American mainland. Holmes states that these accounts reveal glimpse into the origins of British imperial and colonial ideologies.

Traces the development of English thought regarding the appropriate form of military power from the reign of Henry VIII to the end of the 17th century. English authors including Raleigh wrestled with two broad problems: the way of reconciling individual liberty with England's ability to defend itself and the relationship of economic power to military power. [DAI 66 (2006): AAT3200035]


Analyzes the persuasive effects of three reports written by Arthur Barlowe, Ralph Lane, and Thomas Hariot by using Kenneth Burke’s idea of the four major tropes: metaphor, metonymy, synecdoche, and irony. Moran states that these reports represent the beginning of American commercial communication in English, and reassessment the credibility of Raleigh’s report.

2006


Investigates Edmund Spenser’s epic, *The Faerie Queene*. Spenser’s imagery for a woman’s nakedness links to Queen Elizabeth, or Queen of the Amazons. Although Raleigh is often prefixed to editions of *The Faerie Queene*, he was so confused by the poem regarded him as an explorer, or knight.
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